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COVER DESIGN—LOUISE JUERGENS

EDITORIAL COMMENT



CHARLES M. ROBERTSON
Vice-President, N.A.E.A.

At the final performance of the brilliant fall season of the Royal Ballet at the Metropolitan Opera House following the last curtain call Miss Ninette de Valois, Director of the Royal Ballet, was called to the footlights for the traditional last performance curtain speech.

Miss de Valois thanked the New York Metropolitan area audience for their gracious reception and continued support. She closed her brief remarks with the statement, "What is in a name?" Director de Valois referred to the new name for this distinguished ballet company. When our British dance visitors were here a few seasons ago for an extended tour of the United States, they appeared under the name Sadler's Wells Ballet. This is the name of the theatre where the company was formed over twenty-five years ago.

In January 1957 the Sadler's Wells Ballet received a royal charter entitling it to be known as The Royal Ballet. The company will receive a substantial grant from the British Treasury which is administered through the Arts Council of Great Britain. The grant will be spent on new productions of standard repertory and experimental works.

The Royal Ballet, or fondly known in the United States as the Sadler's Wells, has become a national monument as valuable to its country as the Tower of London, the National Gallery or the British Museum.

This is an excellent example of how the arts are subsidized in Great Britain. Similar programs have long been sponsored by Canada and France with great success.

At our 85th Congress, legislation was not passed setting up a Federal Arts Council. In May of this year over 400 persons prominent in the arts and in public life made a personal appeal urging Congress to enact bills to aid art. They sug-

gested the establishment of a Federal Advisory Council on the Arts in the Department of Health, Education, and Welfare.

The appeal strongly supported a statement by President Eisenhower that "the Federal Government should do more to give official recognition to the importance of the arts and other cultural activities." The primary purpose of a Federal Council on the Arts is to encourage private initiative and its cooperation with local, state and Federal departments or agencies to foster artistic creation and appreciation.

Little progress has been made since last May following this appeal. But, tucked away in a corner of the New York Times as this is written appears a short announcement, "Arts Advisors Named." The Secretary of State announced the appointment of nine members of an Advisory Committee on the Arts. The group was created to study and advise the President and various Government agencies on carrying out Federal cultural programs.

In recent weeks we have seen the arts saluted by numerous business organizations, and announcements made by foundations and fund groups of their renewed interest in the arts. For example, the Ford Foundation in September announced the initial grants made under the new imaginative program involving studies, experiments and the encouragement of individual talent. The program has proportioned its funds for new symphonic works, professional theatre in small towns, contemporary American operatic repertoire, to independent schools of art and for the debuts of talented singers.

We all welcome these announcements from our large industrial organizations who are expanding their cultural activity programs in a great number of areas.

We see national legislation passed each year to develop our thoroughways but very little has been appropriated for the arts, schools and mental health.

What can we do to hasten Government support for a Federal Arts Council to set up an expanded program as effective as some of the foundation and fund group programs?

As art educators we must leave our classroom and school building, which is our "ivory tower," and make our students and communities more vitally concerned with the arts. It is our responsibility to foster American culture of the highest quality in the arts. A greater impact of the true value of the arts in our own communities might bring about some effective and specific action at the next session of Congress.

We must continue to let it be known along with the music and drama people that we are interested in legislation at future Congresses.

ART EDUCATION AND INTERNATIONAL UNDERSTANDING

By DR. JOHN LEMBACH

Professor of Art Education

Department of Art

University of Maryland, College Park

The H bomb, the long range missile, and the breakdown of international trust and good will, justify our fear of a hot or a cold war. It is hoped that the lesson of the futility of the World War II Maginot line defense attitude has been taken seriously by many people. Today there seems to be no defense in building bigger bombs, longer range missiles, and higher and thicker Maginot lines. There is no, or little, defense against man-made monsters of destruction. Our defense is not in offense or defense, militarily. We have but one defense left: international neighborliness, or good will, that produces international understanding.

International understanding is a broad knowledge of, a deep sympathy for, and a genuine willingness to work with, peoples of other countries and their problems. **The promotion of international understanding is the number one issue in our campaign for peace.**

My profession is art education in the American public schools, colleges and universities. There is so much that art education can do to

promote international understanding, and we have so little time and space here, that I have decided to **discuss one significant contribution** which art education can make to international understanding, namely, **a better understanding of that which is creative in the individual.**

This paper is a brief discourse about eight observations I have made about the creative act during some twenty years of teaching art and art education in the United States.

We must become concerned with the creative.

We feel strongly that it is necessary for educators to concern themselves with the creative if they are genuinely interested in educating people for more creative living. Creative living is constructive. Constructiveness can be a basis for developing international understanding.

Use the word "creative" carefully.

We hesitate to use "creative" because it is one of the most widely used, misused and abused words in education today. Some seem to use it as a trademark of presumed excellence for what they do in education. There are times when such people may neither care, nor know, what creative really means, but they have a suspicion that they had better use it if they would attain and retain pedagogical respectability.

In spite of its misuse, let us continue to employ it, but let us try to use it honestly, more broadly, and more deeply. It has meaning which is centrally significant in education today. Call it what you will, if education today were without the creative, education could descend to the level of rote memorization. Creative is a key word in education and art education. If art is to be a basically functional part of the curriculum on all school levels, it must be creative art. If it is to be creative art, we must attempt to understand the word "creative."

What is the creative?

This is a difficult question. Any one answer will not necessarily satisfy many people. We shall not presume here to tell you what the creative is to you. We shall confine ourselves to a discussion of what the creative is to us. Our definition did not come from a dictionary, but from our experience in teaching art in the schools. Ours is not a definition. It is a series

of descriptions of what we now feel the creative is.

It is a unique giving out experience. Under certain expressive circumstances the individual feels within himself an urge to give something of that which is within him.

The creative is an inward, all-consuming, powerful urge that must get out. In a way, creative self-expression is therapeutic. Something within gets out, and you feel better. During the creative process you identify yourself significantly with a person, place, idea or feeling, in answer to an inner urge. The creative springs from within, with an inner assurance and fire. The creative is that which is in man trying to work its way outward. Virginia Tanner, a creative dance teacher from Salt Lake, feels that you dance from the inside out. Primitive painting is usually done by an untrained person who has an inner urge. A group of German painters built up form within themselves. Several years ago, in a San Francisco exhibit of the paintings of John Ferren, Ferren wrote this about his work: "Their imagery points inward . . ." The modern poem is motivated by an internal act of creation, rather than by any external force. There are artists who feel that their work is the constructive expression of the inner senses responding to things seen and felt. In art and life, discipline of the highest type comes from within the individual. To be worth something you must be worth something inside.

The creative is a self-portrait of an urge. During the creative act in art expression the individual projects a psychological truth about himself into his environment. He gives of himself to his environment.

The creative is the individual in productive action. There is something internationally healthy about productive action. He who is busy producing something is usually constructively occupied. Creative preoccupation can make one's general attitude constructive, rather than negative, carping, or destructive. There are so many constructive things to do in this wonderful world that one has no time for the destructive.

The creative is a gathering together of intensities into one great, irresistible, all-consuming intensity.

We might think of the creative as a doing something of your own, in your own way, at your own speed, with your own hands, mind and heart, as a result of your own desires and urges, for your own satisfaction.

Art and all school subjects can be creative.

Art education's unique contribution to international understanding, thru the schools, can be thru what art education can do in education with that which is creative. This does not mean that other school subjects have less, little, or no, creative value. All subjects have as much creative potential as the teacher is able to find and to develop.

The creative is concerned with potential.

Speaking of art in the schools, creative refers here to so-called "talent" or special ability, and to something very significant in contemporary mass education: creative potential. It is the task of education to search for, understand, develop, and utilize the particular creative potential of each student insofar as time and facilities permit.

The creative has certain characteristics.

The creative is personal. In the child's early life the pronoun "I" is dominant. The center of the child's life is "I-ness." I am important. I am the center of my life. As the child matures he must take his place in society and so "we" replaces the "I." For the rest of his adult life "we" will tyrannize over him. When the adult is creative he has an opportunity to allow his "I" to dominate once again. The creative "I" can lift one by one's own ability. The creative empowers the "I" with the strength of its own resources again.

The creative is dynamic. It has a fiery intensity. Van Gogh wrote to his brother: "I must strike while the iron is hot."

The creative has a speed of its own, that is, it cannot be rushed or pushed without endangering the creative quality of the experience. In the creative experience one may have to linger awhile, instead of rushing on and on, as we Americans are prone to do.

The creative has a logic of its own. The creative organizes itself in its own way, toward its own ends, in order to satisfy its own needs. It

overflows the rigidities of any system because it is a system unto itself.

The creative usually operates under pressure, either from within the person, or pressure from the individual's environment. This is stated because some educators may mistakenly feel that to get children to be creative the teacher must step aside, and simply allow creative expression to take place. A permissive atmosphere is usually conducive to creative expression, but permissiveness is not enough. There must be the pressure of challenge. The discerning teacher should be able to strike a happy balance among pressures which induces creativity through challenge, rather than block creativity through frustration. The creative may be a most tantalizing challenge that may become either a greater challenge, or a deep, miserable frustration. In art education we often concern ourselves with the problem of developing skill. Whatever skills the individual has are present within the individual, and so, it is not so much a question of discovering special abilities as it is a matter of removing factors which block the expression of one's creative potential. One problem is: How can we pressure individual ability to come forth through challenge?

The creative experience can mean much to the individual.

To give of oneself is to receive the reactions of others to one's self. Creative contact between selves can be a firm basis for good will and trust, first on a local level where international good will begins, and then on a national and an international level. Through the creative experience the individual can become more aware of himself, and, through his newly-found self, become conscious of others, and thus become more appreciative of others. International understanding can be based on just such an appreciation of the creative potential, and personality-worth of other people. Through the creative experience the individual can become more aware of his environment, and so develop an aware eye, ear and sense of touch. Such aesthetic awareness can help develop international understanding, since the language of art is universal. **Today the creative in the individual is seriously challenged by life.**

Six basic, powerful aspects or factors of local, national and international life tend to militate against the creative, and so make international understanding more difficult to achieve.

First, among these aspects or factors, is the machine. The machine is a boon to mankind. If however, its potential is misunderstood, the machine can rob man of his opportunities to develop his creative potential. People used to say, "Let George do it." Now they say, "Let the machine do it." We are not against labor-saving devices, but are concerned about the machine depriving man of many of the creative challenges of life. Creativity is a doing. We must not allow the machine to take doing away from us.

Standardization is another deadening factor. Standardization is a boon, too, because it brings the wonderful bounty of the machine to many people. It also spreads a thick, gray blanket of monotony, sameness and mediocrity over many uncritical people who may, as a result, feel that their own creative individuality has no social values, and so, become less creatively resourceful. There may always be a degree of sameness in our lives, but there need not be sameness in our people. America is supposed to pride itself on the individualism of its people, not on their sameness. We are Americans, but Americans in our own way. Our greatest contribution to our country can be through that specialized uniqueness which is ourselves as ourselves. Standardization is potentially anti-creative if it gets out of hand.

Bigness is the third factor which limits, and may even destroy creative potential in people, if it is not dealt with critically by society. Bigness is a product of the machine and standardization. In one sense, it is good because it enables us to do big things in a big world, but it is also bad in that the creative individuality of the little man is likely to be dulled, if not deadened, by the bigness of the big man, or of the big group. Bigness, yes, but bigness tempered by a sensitive feeling for, and an interest in, the creative uniqueness of the less big individual.

A fourth factor is the tendency to substitute quantity for quality. The big machine, growing

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ADOLESCENCE, CREATIVITY, AND THE ARTS

Mr. Chairman, Ladies and Gentlemen, something happened to me coming here yesterday on a plane from Tampa, and I will explain later why I am flying from Tampa instead of Chicago. I don't know where my home is right now, but strangely enough, with a topic such as the one I have, I encountered on my left as I came out on the plane, a young man who was very silent and very little inclined to talk, and I tried three or four things, you know—you kind of venture forth with this and with that, and sort of subside into silence, but finally, if you watch long enough, they will give themselves away, and he did, because finally a very fine luncheon came along, and lo and behold! his fork never left his left hand and his knife never left his right, and his a-g-a-i-n, which he pronounced "a-gain" and I had him. Canadal You couldn't miss him.

I got rid of most of those things myself. I say "again" now, and I go through this cumbersome business of cutting up my food this way and shuffling utensils around and getting the fork in the right hand where it doesn't belong. It is real interesting to watch them. I had almost forgotten how to do it—a kind of Canadian chopsticks effect.

I finally had him. "You are a Canadian, aren't you?" This didn't shock him, and I discovered that he had just flown up from Miami and that he was going to Vancouver, which was my home town that I had left about eleven years ago. I had been attending a five-day salesmen's convention in Miami. This is pretty startling, because when I grew up as a youngster in Vancouver, North Vancouver, I didn't know anybody who had ever been to Miami,

but here was this fellow in the normal course of a year's work, getting on a plane, going to Miami and flying back again without even having made reservations. In Tampa, he tumbled aboard the plane, the last person—a ticket had been cancelled. In New Orleans, he was the first off and was soon back. In Dallas he tumbled off again and was soon back. He was with me all the way to Los Angeles. He didn't have a reservation. He was from almost the same spot where I had lived. He vacationed exactly where I used to vacation. He had been to Miami and no one I ever knew had been to Miami before, and here, suddenly, we were side by side and taking it for granted, flying thousands of miles, the great breadth of America.

Nowadays, the dominant educational theme is that we are in a dynamic, changing world, catapulting the ever-adapting human organism from the horseless carriage to the propellerless kite in a few tumultuous decades. Our educational conferences take on appropriate themes: "Education and the Future", "Education in a New Era", "Education and a New Tomorrow." During the past few months, I have heard five or six speeches and read several dozen papers, each seeking to provide some fresh analysis and new educational interpretation of the epoch in which we find ourselves.

Only occasionally do these analyses strike home with me. I come away with frightening statistics that will briefly enliven some later conversation. I come away, too, with the vague impression that the world is moving very fast, I am standing very still, and I had better start doing something about this state of affairs. Just what I should do is never very clear to me. But, usually, I come away in varying degrees of numbness and continue about my business pretty much as I did before. Why? I ask myself. Why am I not significantly moved and changed?

The answer to my repeated question comes from self-analysis of the few times I have been profoundly shaken by something expressed in one of these speeches or articles. And then, I am startled by the simplicity of the answer; it comes closer to producing trauma in me than

An address given by
Prof. John I. Goodlad
NAEA Convention, Los Angeles

do the amazing statistics of the speeches. The answer is that the words and phrases move me only when they cause me to introspectively examine my own experience, my own life, in relation to the dynamic changes going on around me. My mind dwells not upon the mechanical advances of an atomic age, the shortage of scientists, and the comforts new advances in technology are supposed to bring me. No, my mind dwells instead upon man's internal sense to know himself, upon man's preoccupation with humanity, and upon the basic educational truths that must guide us as educators. New advances, changed living, anticipation of the unknown, lead me to reflect not upon these things but upon what man has ever reflected upon.

Most of the verbal flights into the future thus, are much too far removed from the comparatively pedestrian character of my new experience to bring about a reorientation in my personality. But when someone somewhat mundanely calls upon me to reflect on my own life or even the past two decades, it becomes surprising to me that this pedestrian existence has not produced more bunions and callouses. Because, in these two brief decades, I have been at least a sidewalk pedestrian in a cultural market place, of a sweep and variety never before viewed in such a brief space of time by people other than my own contemporaries.

Eighteen years ago, I began teaching in a one-room school. Perhaps some of you have had this experience, too. Grades 1, 2, 3, 4, 5, 6, 7, 8, all thrown together. One was continually running from one to the other in this one-room rural school, and although only ten miles from a fair-sized city, this school was more remote from the cultural advantages of society than is a fishing camp today deep in the woods and lakes country of Michigan. Then I commuted by train from a more distant city to the school on Sunday night and back to this city on Friday. Today, the train no longer exists. Then, I walked from the train in the darkness three miles along a dusty road to my boarding place near the school. Today, the road is a super-highway that speeds to work those who commute to that same city daily from ten miles

further out into what is no longer "the country". Then, I washed in a basin of cold water drawn by hand pump from the well. Today, the television antennas over surrounding houses in the area are taken as much for granted as are the faucets that bring hot and cold running water at a gentle touch of the hand. Then, I paid a dollar a day for my room and three delicious meals. Today, I pay \$150.00 a month for an apartment that withstands Lake Michigan's wintry blasts, but scarce retards Chicago's soot; and \$75.00 a week (out of season) for a cottage on the Gulf of Mexico, so that my children can enjoy briefly each year what the children I first taught took for granted and for free.

Within five years of my first contact with that little rural community, only twenty miles from a great city, and ten miles from a city of considerable size, it was a rural community no longer. But, for the first twenty years of the school's existence, the twenty preceding my tenure, there were only two teachers and its sole bow to change was a few more youngsters and a new coat of paint. The changes of five years, then, became profound when viewed against the unchanging pattern of twenty preceding years.

And how fare the children of the changing years as compared to those who came before them? Are their adult lives today more or less troubled? Do they reflect more upon humanity? Are they themselves aware of their changing times? What do they want for themselves? For their children? Did the obvious failure of their education (as I recall it) to plan specifically for the world (as I know it today) short-change them? These educational problems will be with us through time regardless of cultural sweep and change.

Now, let us move forward in time eighteen years. Today, I teach in one of the world's largest cities—Chicago, Illinois. During this past September and October, I commuted weekly between Atlanta, Georgia, and Chicago, consuming each trip about the same amount of time I consumed weekly, in commuting weekly to my little country school, and that was twenty miles. Recently, I left Sarasota, Florida, about

mid-morning one day, took a U-Drive to Tampa, caught an airplane to Chicago, took a taxi home, played with the children, changed, took a train into Chicago's Loop and walked into the classroom of our downtown college precisely at 6:15 P.M., the very moment the class was scheduled to begin, having traveled some 1300 miles by rented car, plane, taxi, train, and foot, during a time span of only a few hours, and I was there before some of my students who came from the suburbs.

It is not the wonder of transportation that gives me pause as I move in time and space. It is the cultural transition that awes me. Within the brief period of two decades, I spanned personally a cultural range and variety available previously to man only through centuries of an entire people. Because of the speed of our jet-propulsion from a very recent but already dim past, to a present future, this generation, you and I, may well be the first and the last to have our feet in the dark ages and our heads in an atomic era, and all within the span of a single lifetime.

Oh, sure, there will be changes, many, many changes in the centuries ahead, but I doubt that we will have such sharp, sharp contrasts as today. You can look at these cultural changes any way you want to, but I choose, because of my audience, to look at them through creativity of the arts.

Man's drive to create is second only to his basic drive to exist, to get food, to get shelter, to get clothing. These are basic, but following very close behind is his drive to create, and the maturity of a people may be determined, in very large measure, by the maturity of the art products of that people. Where I began teaching, the ending of daily labor and the seeking of a nightly bed were almost simultaneously realized. Practically all of man's energies went forth for the sheer business of earning a living. There couldn't be much creative production in an existence of this kind. Man's energies were depleted in his sheer struggle for survival, and a man was regarded as old, finished, at the age of sixty or less, but, this man lived very close to basic harmony in form and sound and color. He had little time to

create, himself, but he did live in an environment that was rich in things that were art and only had to look up from his labors briefly to see, feel and appreciate them; and I am reminded of W. H. Davies, when he said:

"What is this life if, full of care,

We have no time to stand and stare?"

He didn't need to pack his family into the automobile for a brief return to Nature. He didn't have the automobile but he did have Nature. But little creative art comes from his hands and his head, because his energies, his basic human energies were going elsewhere, because his energies were consumed by basic human drives of another sort.

When the roads came through, big machines made jobs easier, and man began to have a little time and art took on a kind of utilitarian form. Roads could be beautifully landscaped or left glaringly garish. Roads themselves could be gracefully banked and curved, and the drive merely to survive gradually became replaced by a kind of utilitarian art, and accompanying this change, I am sure, came memberships in book clubs, new magazine subscriptions, and libraries. A culture was moving from childhood to adolescence. Cultures, like individual people, under conditions conducive to growth, mature from childhood to adolescence, and finally, to ripe adulthood. I am amazed when I see that development, and that the elimination of erosion, for example, has resulted directly in increased memberships in book clubs, increased interest in the arts, increased magazine subscriptions. Many of these things occur simply because man has taken care of his basic erosion problem in many parts of the Southland.

But many aspects, frighteningly many, of the cultural mosaic in which I live, might be described as being in a period of delayed, at times decayed adolescence. Most people where I live still spend most of their time struggling to exist. A few, a very few, participate in various kinds of art—the utilitarian form, many of them. Most are governed by spectatorship. A few, a very few, do engage in really creative productive art that represents the drive to exist that is them, but too few of our people person-

ally and directly experience the true creative drive. Too many are price workers, seeing only the labor before them.

And everywhere around me are enough signs of a people's adolescence gone wild to give us real pause for thought and surely to give us some impetus for action. One or two nights a week in the winter, I come up out of a hole in the ground at 6:00 p.m. to go to my evening class in Chicago's Loop, struggling as I come up against a horde of people who would go down to trains that will whisk them and their newspapers out into the country to their homes and televisions. A monstrous contraption known as the "L" thunders overhead, shrieking in pain as it navigates turns and grinds over the tracks. Neon lights of all colors and shapes pierce the dusk. Horns blow, policemen's whistles wail plaintively, and the ever-present wind creates its own distorted sounds as it forces its way through the canyons whose sides are walls of buildings. The resplendent windows of Marshall Field and Company suddenly loom beside me and, for a brief moment, I must pause to observe that man can be creative, when he wants to be, and then I hurry on, conscious of nothing save the blinking lights, the blaring horns, and the fast motion of other bodies, vaguely disturbed by the fact that man frequently does so badly for himself.

In many sections of a city like Chicago, man would have to pull and tear and dig for many moons and with all his instruments if he was just to get it back again to what it was before, on the bare plains of Illinois, and that, believe me, in many parts of Chicago would be a great improvement.

And then my thoughts go out to much of the rest of America. I lived in Atlanta for nine

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The following report, compiled by the Regional Development Committee of the N.A.E.A. with Howard McConeghy as chairman, sets forth answers to certain persistent questions concerning regional boundaries.

The re-definition of Regional Association boundaries has been under discussion for the past six years. The national committee responsible for this report has acted as a fact-finding group. These findings mark a significant step forward in solving the complex problem of Regional Associations.

EDITOR.

SHALL WE CHANGE THE REGIONAL BOUNDARIES?

Almost 17% of those replying to a recent questionnaire indicated that present regional boundaries are not convenient. Fifty-four percent of those responding do not attend regional conventions because of distance and cost. That shorter distances would actually bring the organization closer to the members is indicated by the fact that 69% of those responding said they do attend regional conventions which are held within 100 miles of their home, while only 27% of them attend conventions more than 500 miles from home.

IS THERE REALLY HOPE THAT THINGS MAY BE MADE MORE CONVENIENT FOR MEMBERS WHO FEEL "ON THE OUTSKIRTS OF EVERYTHING?"

Yes, as early as 1953 the National Council recognized that there were problems. A Regional Boundaries Committee was appointed. This committee consisted of the four regional presidents. In January of 1954 the committee was enlarged and as a result of its report to the Council in April of that year, the Regional Development Committee was established to continue the work. Since September, 1954 the Regional Development Committee has carried on extensive research regarding the most practical and profitable regional grouping within the NAEA.

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IS THE PROBLEM OF REGIONAL BOUNDARIES TRULY AN IMPORTANT ONE?

There has been considerable unrest, particularly in some of the Western states, for the past 10 years. In January, 1954 the New Mexico Art Education Association made a definite proposal for the establishment of a Southwestern Arts regional and invited seven states in that area to join such a regional. In November of that year the Texas Art Education Association voted in favor of the New Mexico proposal.

WHY WAS THE REGIONAL DEVELOPMENT COMMITTEE FORMED INSTEAD OF MERELY ESTABLISHING A SOUTHWESTERN ARTS REGIONAL?

Although, ultimately, each state has the right to decide with which regional it wishes to affiliate, it is felt that only after consideration of the problems on a national level, with the welfare of the national organization in mind, can any state make an intelligent and productive decision.

WHAT ARE PROBLEMS WHICH CONCERN THE NATIONAL ORGANIZATION?

Four important problems of national concern are the following:

1. Present unrest in some areas and possible future unrest.
2. Membership and financial security of present and future regionals.
3. Transportation facilities and distance problems.
4. Existing loyalties and ties to the present regionals.

HAS THE REGIONAL DEVELOPMENT COMMITTEE DONE RESEARCH ON THESE PROBLEMS?

Yes, it has carefully studied these as well as the following problems:

5. Growth patterns of present regionals and of the NAEA.
6. Regional patterns of other organizations.
7. Convention attendance and distance.
8. Population and population trends.

WHAT RECOMMENDATIONS HAS THE REGIONAL DEVELOPMENT COMMITTEE MADE?

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They have made no specific recommendations. After careful analysis of the data gathered on the above 8 problems, a comparative study was made of idealistic possibilities for regional organization.

- a. Division by area made extremely unequal membership potential.
- b. Division by population left several huge, sparsely settled regions and some small, thickly populated ones.
- c. Division by NAEA membership resulted in problems similar to those in division by population.
- d. Division into 7 regions approximately 800 miles across provided excellent size, but membership ranged from 100 to 1700 in a region.
- e. Division into 5 regions as in (d) above and subdividing the remaining two areas to form 10 regionals seemed to be a practical solution. (There still remains one region with only 100 members, however.)
- f. Division into 12 regions organized around spheres of urban influence includes these same problems.

IS THE PROBLEM INSOLUBLE?

No! We must keep in mind that perfect equality in size (distance) and membership are not particularly desirable goals. It is undoubtedly important that no regional should have an overwhelming majority of NAEA members. It is also necessary that no regional be too small in size (one state—even a large one—would probably not be a desirable regional unit). Nor should the membership of any regional be so small that financial problems would be overwhelming. However, there are areas in the U. S. where population (and consequently art teachers) is sparse and distances are great.

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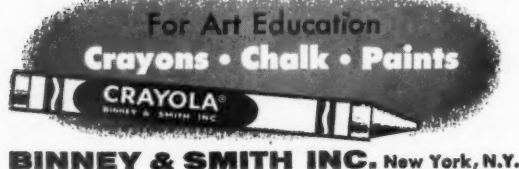
HANDLES EASILY on the palette, in thick piles; in thinnest washes.

It appears that a strong national organization, with a number of convenient sized regional affiliates might be able to contribute to the professional interests of all more practically and satisfactorily than is the case with the present organization. Other departments of the NEA have from 5 to 12 regional affiliates. If the NAEA had a national program of publications, exhibitions, and professional aids which all regionals could use, there might not be as great a need for the financial demands which exist in the present four regionals, yet there could be more equal distribution of facilities which now only the larger regionals can offer.

If the purpose of organized art education is to facilitate equality of opportunity in art for the children of America, the purpose of the NAEA would be to promote equality of opportunity in all areas of the country. Smaller and more convenient regionals would promote professional interest at the grassroots, this increasing our membership, and it would also demand a stronger national organization.

HOW CAN I INDICATE MY INTEREST AND MAKE MY PROBLEMS AND OPINIONS KNOWN?

You may write to Howard McConeghey, Chairman of the Regional Development Committee, 105 Water Street, Chestertown, Maryland. Mr. McConeghey has been chairman of this committee since 1954. He is anxious to learn your problems and reactions, and will present your ideas and suggestions to the Council. Also, it is expected that ideas regarding regional reorganization will be discussed at the 1958 regional conventions. If enough of you send your opinions, a summary of these could be published in a later issue of the JOURNAL. One reason for the publication of this article is to solicit your ideas, suggestions, and opinions.



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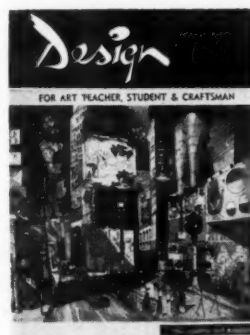
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ART EDUCATION AND INTERNATIONAL UNDERSTANDING

Continued from page 6

bigger and more standardized, may eventually substitute quantity for quality. Since the big machine in a standardized environment can produce more and more, sheer quantity alone may come to fascinate us. Let us continue to use the machine for quantity production. That is its great gift to man, but let us re-examine our qualitative values so that we educate people for quality through creative living. The substitution of quantity for quality may become anti-creative.

The fifth tendency is the growing impersonal character of things. Big, standardized, quantity machines gradually tend to erase individuality, and give an impersonal character to many things, and this in a nation which justifiably prides itself on American individuality. Businesses become, not the work of a man, but the work of an impersonal trust or corporation. Cities become larger and larger, and more impersonal, and so do men in these businesses, cities, and educational institutions. We are not against the impersonality of a big anything, but we do worry about becoming engulfed in overwhelming impersonality. The impersonal tends to shut us off from the inner aspects of a person, because the impersonal seems to assume that that which is personal is unimportant. Thus, in the presence of the impersonal, the individual never cares to reveal himself. Self-revelation is necessary to creative activity, just as creativity is necessary to international understanding. Individuality is personality. Impersonality tends to be anti-personality, and hence, anti-creative, if it is not handled sensitively.

It is interesting to observe that sometimes what we call "style" can become a means of leveling people down to a monotonous, monolithic sameness. We sometimes become so conscious of the supposed importance of a style as a style, that we may ignore the supreme importance of individuality as individuality. Style, often an impersonal something, then may rob us of our right to our individuality. This impersonal character of things today can be very anti-creative.

Militarism, the sixth factor, is the worst offender. Certain national leaders seem to feel that we will face a cold or a hot war for some time to come. This is said realistically, not hopelessly. Using bigness, standardization, and the machine, war, or the threat of war, is the monstrous leveler of man in his attempts to be creative. Militarism knows no authority but its own. The individual becomes a cog in a colossal, impersonal war machine. Man the master becomes man the cipher. Man the creator becomes man the uncreative destroyer, the animal, the beast. Under militarism the dynamics of the creative within the individual are contemptuously pushed aside, or ruthlessly crushed, in the name of national unity and salvation.

There is much more to be said about the creative as a factor in art education and international understanding, but we must close. Today international understanding is endangered by a serious breakdown in trust. Thinking in art education terms, one wonders if men can't be brought back to trusting each other if they can become more creative. Creative men are usually so busy with constructive matters, that they have neither the time, nor the inclination, for destructive pursuits. By being creative, the individual can see himself more clearly; through this self-revealed self he can then see others more distinctly and sympathetically. To see others is to trust others, eventually, and so, to understand others, and so build those foundations upon which international trust can be built once again. To paraphrase an automobile ad: When a better world is built, better people will build it. Better people are more creative people, educated for creative living on all levels of our schools.

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ADOLESCENCE, CREATIVITY, AND THE ARTS

Continued from page 10

years—graceful, beautiful Atlanta, with its stately oaks, its evergreen pines, its fragrant dogwood, its delicate rosebuds dotting the beautiful gently rolling countryside. As you go by it one Sunday, you enjoy it, and the next Sunday you go by and the bulldozers are there, pulling and tearing and scraping and flattening, and then a flat-roofed, uninteresting kind of house arises where all this beauty was before and, say the contractors, "We will make it better than it was before," but already they have moved on, tearing, pulling, and destroying somewhere else, and so, with the wind, the soil—and with the soil goes much of the promise of the future; and a family moves into this three-bedroom home with one and a half baths and a den and a carport and a roof that is already fading in the sun and the rain. They move into this monstrosity in which man has really had little part in creating—they move in and they are so consumed with their own sense of restlessness—they know they, too, will be moving soon with the wind, the soil, and since they will be moving too, why plant? Why clean up? Why paint, for somebody else? And already the bulldozers are beginning somewhere else, and already a thousand families are moving into what must be destroyed before man once again can have the chance to create; and what is frightening about this is that land values are going up, the cost of pulling down and tearing increases, and more frighteningly still, so many people don't really seem to care.

The story is so commonplace that we scarcely heed it. And our failure to heed is a large part of our trouble. What I have described is spreading at such an alarming pace that it threatens to swallow the beauty and resources that are natural America in visual horror and economic folly. These are to be the visions of man's waking nightmare for generations to come.

I talked of this to my fellow Canadian on the airplane, and he looked at me in astonishment. Mighty America! So what? We just can tear it down and try again. This is what we

are doing, this is what we can go on doing. There was no problem in his mind whatsoever. We grew up together. We lived close together. We enjoyed the same country, but our viewpoints have so changed, yet while we are sadly contemplating the evidences of our decaying adolescence, the signs of our maturity also are richly displayed around us. It is truly astounding to discover artists where one discovers them; museums where one would not dream of their existence; symphonies in towns not large enough for a professional ball club, to find art shows budding out all over with the spring. This is truly astounding and encouraging, and I suddenly think, then, see our culture in a three-fold mosaic: the primitive, just to survive, largely devoid of the creative arts; the utilitarian, where man is trying to put a very rich and noble form of art into what he does, in order to live a little better; and then the richness of the height of artistic expression that we do find again and again around us; but through all of this I see a great movement and tearing and struggling, and this big struggle is, are we going to have movement downward as a result of a gangrenous adolescence, fading and corrupting, we find, before even seeing the possibilities of its own rich nature, or are we going to move upward into a length, a depth, a breadth of complexity of adult maturity that civilization has never viewed before?

Here we have this three-fold complexity. One pulls one way, one pulls the other, and we see right before us the question of which will survive.

I hope you begin to see now the parallel I am trying to draw, even though I have really sketched in only one of the two parallel lines. The childhood, adolescence, and maturity of a culture that may now be experienced, as never before, in a single lifetime, may be compared to the childhood, adolescence, and adulthood of a single person. Just as we now may be entering upon an adult cultural era of great length and creative productivity, so a single man, thanks to technology and education, can now look forward to his own adulthood of great length and productivity. As never before, he may view his own life—all three of these forces

in his cultural mosaic, against the mirror of his own childhood, his own adolescence and his own adulthood. I doubt that we will ever be able to do this again.

Since educators always must be optimistic, or they couldn't be educators, we must view our task as a two-fold one of preparing, on the one hand, adolescents for a long and rich and creative adulthood, or, on the other hand, keeping them from decaying on the vine, from rotting before even visualizing a promise of the future, and to do this, we must have a blueprint, some kind of a blueprint for this educational process and I would like to suggest three things that should be in this blueprint:

First, there must be an increased emphasis upon the artistic in utilitarian living, as never before. We must actively seek to prepare our adolescents for adult rebellion against destruction of natural beauties and construction of architectural horrors. We must develop adults who will not tolerate the miles of billboards that appear before a highway is even open to the public. We must develop a point of view that embraces utility and beauty as intimate, harmonious components of the same design, and that accepts nothing less as adequate.

Secondly, we must increase opportunity for releasing the creative drives of our people through active participation in the arts. We have not yet tapped the folk arts of the American people, and we will not have a mature culture until we do. There are drives to be channeled, tales to be told, ideas to be communicated, that our college classes will be teaching for generations to come, if we are successful in realizing this adult maturity. Adult art classes must replace bingo, dog races, and the \$64,000 question in the interests of the bulk of our population, not just a small part of it, if they and our culture are to achieve the maturity of which both are capable.

And thirdly, man must as never before intensify his propensity for self-study. "The proper study of mankind is man." We tend to see our technological age as just a technological age and not as an age wherein true humanity may be realized as never before. Think of the human development possibilities in something

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as simple as a blood transfusion. We tend to see science as man's agent for splitting the atom and discovering new forms of energy instead of man's means of removing the shrouds of ignorance from the understanding of his own energy system. We tend to see science as reducing space instead of expanding upon man's opportunity for experiencing variations in his own cultural manifestations. We tend to see science as a means of saving time instead of as an aid to condensing the societal sweep of centuries into the brief span of a lifetime.

Science makes possible the study and revelation of humanity as never before. Science reveals man unto man and we humbly contemplate the greatest creation of a great Creator.

Oh, sure, I can put these three goals into pedagogical words. I can give you three objectives, if you would be happy with that, phrases for the learner:

1. To become discriminately sensitive to color, form, sound, and scent in the world around us; but I like the way Irwin Edman says it much better,

"It is difficult to realize how much of our diurnal experience is what William James called it, 'a big blooming buzzing confusion.' It is hard to realize how much of it is a semi-stupor. Life has often enough been described as a waking dream. But not much of it has the vividness, though a great deal of it may have the incoherence or the horror of a dream. For most people most of the time, it is a heavy lethargy. They have eyes, yet they do not, in any keen and clear sense, see. They have ears, yet they do not finely and variously hear. They have a thousand provocations to feeling and to thought, but out of their torpor comes no response. Only the pressure of some animal excitement, instant and voluminous, rouses them for a moment to an impulsive clouded answer. Life is for most of us what someone described music to be for the uninitiate, 'a drowsy reverie, interrupted by nervous thrills.'"

2. To develop creative skill in the tools and media of creative expression.

Every Monday night, away down on the west coast of Florida, thirty or forty adults in that

community, many of whom are in their late lives, fishing, come into work with a slip of a girl half their age who leads them in pottery-making, finger-painting, woodworking, and you see the most amazing self-expression going on as these persons begin to find their hands relax, begin to chat comfortably with their neighbors with whom they have bitterly fought at the school only a couple of years ago, and I suddenly realize that the introduction of an art program for the adults of this community has done more than all our curriculum meetings, all our talks on child growth and development, all of our study clubs for the parents, and here they come together and together create and here they work out the problems of their school.

3. To become introspectively reflective regarding self in culture, as a contributing and receiving agent in that culture.

Until we come to understand ourselves, we will never understand one another, and until we understand ourselves, all we can talk about when we are out, peace, humanity, will not be with us.

To continue pedagogically, I should now go on and spell out the kind of educational experiences I would suggest for the attainment of these educational goals, but I shall not do this. In education, we are forever pre-packaging curricular frozen goods, and we think, apparently, that we can store them away in the deep-freeze and then thaw them out for classroom consumption, but this we cannot do. The products of our imaginations are fast-decaying before we even reach the classroom door and by the time we get there, they are more than slightly odoriferous, to say the least. To change the figure of speech, we think we can create

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a lesson of blood and bone and flesh and breath and parade it into the classroom where it will create for us, but what we create dies just a little at the moment of its creation. What we take into the classroom fast becomes a corpse, and, try as we may, we cannot blow the breath of life back into it.

When teachers ask me to tell them what to do tomorrow, they ask me to deprive them of their own creating, to make of them robots, to deprive them of their humanity. May I, as an educator, permit myself to do such a thing? The teaching act of the teacher must above all else be creative. Take away creativity and you take away life itself. A corpse is left; but, sadly, show me the classrooms of America and I will show you a small, perhaps large, corps of corpses masquerading as teachers. They move, they talk, they perform acts, but they are as robots. Seduced by textbooks, courses of study, and vague notions of what others expect of them, they perform acts that cannot possibly achieve the objectives I have defined, because these acts are not the products of their own creative drive.

The best assurance we can have of attaining these goals is that the teaching act itself shall be a creative act, an act that is the fruition of a basic drive that is humanity realizing itself. Am I saying that this act cannot be planned for, cannot consciously be made creative? By no means. Creative acts rarely occur without careful planning, and the painstaking acquisition of skills necessary to them. The time consumed in the sudden self-fulfillment that comes from creating is infinitesimally small compared to the time that goes into the planning, preparing, thinking, and the preparation for that act. That is why self-realization is never the common product of the people at any given moment. For many, the brief flame is just not worth rendering the wax and molding into a candle. They fail to recognize that the labors of preparing come easier with practice, especially when one is motivated by past self-fulfillment.

The creative teaching act, then, must be planned and arduously worked for, and I think the perpetual ballplayer—the ball is pitched,

the bat is swung, it connects, and suddenly an outfielder takes off and he lopes easily, covering yards and yards of grass, and he turns so easily at just the precise fraction of a second and he stretches up his hand and the ball pops in—and it looks so easy, but behind that would be the creative act—into that one creative act, went hours of thinking, gauging, judging, listening, running, turning, jumping, catching. It doesn't just happen, and when we realize that teaching is ever so much more complex, how much we realize what we have to put into planning, so that at least a few times a day—at least, Heaven help me, once a day—a teacher will have a self-fulfillment, of being truly creative, because only when she does, will children experience the kind of experience that I would have for them, if they would be the adults who will have this long, rich maturing and not the adolescent dying before it reaches its real ripe fruition.

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It gives me great pause for a moment, as I try to think of the character of what must go into this creative act if it is really finished, this creative fruition, because three things must be harmoniously blended, and these three things are the science of education and they are the art of teaching.

These are the character of the emerging self of the learner, grappling as it does with its own time-binding, space-binding propensities that are uniquely man's. Oh, we talk about needs and we talk about developmental tasks, but what have we done with them yet? I would rather we thought about what is basic, that this emerging self hasn't finished its creative fruition.

I learn more about selfhood as I read what Viktor Lowenfeld has written than I learn when I read a list of basic needs. How prosaic those are! How poetic some of his words of real psychological insight!

Secondly, we must blend the content of instruction, in this case, art, art as a humane medium, and when you know what it is and what it can do, we must blend it in.

Three, the aesthetics of creativity and expression.

What do I mean by this? Far be it from me

to seek to answer it, but I want to read you, one after the other, five quotations, that I may tell the story and create the experience that these adolescents must have if they are to become the kind of adults who will give us the long maturity as a civilization that we must have.

1. "All the arts in one way or another, to some greater or lesser extent, interpret life."

You may realize that is from Edman.

2. "Aesthetic response is, precisely, response to the evocative values of organized pattern."

You may recognize that as from Mursell.

3. "For only when an organism shares in the ordered relations of its environment does it secure the stability essential to living."

Dewey, of course.

4. "Yet it is an established fact that self-identification with the things we do is essential for any well-established individual, and self-identification with the needs of our neighbors is one of the most important assumptions of co-operation."

Lowenfeld.

And, finally, "True integration of experience can take place only in one human being. We may get our deepest insights through interaction with another; we may achieve our deepest satisfactions in listening to a fine musical rendition when we are with those who are dear to us—but the final synthesis, the true integration, is a highly personal matter."

And I would have for teachers these highly personal matters, but our job as teachers of adolescents will be so much easier if other teachers have taught, as obviously this teacher must have been teaching, although I will not mention the teacher.

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I walked into a first-grade class one mid-morning and I looked on at a scene of great activity, and my eye was taken by "Chubby". Chubby was over against one wall with an easel at just the right height, and I strolled over and watched Chubby in a great, artistic creative moment, and on the easel was a huge absorbent piece of paper, because this teacher knew the medium of this child. It wasn't a slick, shiny piece of paper for first grade. It was an absorbent piece of paper, and down underneath it there were little pots of rather sticky paint, and a little pot of water, and Chubby dipped and Chubby painted and on the page were two big green blobs, and between them almost suspended, although with no lines suspending it, was a big purplish blob that turned out to be really two purplish blobs run together, and I stood beside Chubby and I didn't say anything and he went on creating, and suddenly he realized me, and he looked up at me and he said, "This is a tagger (tiger). It is jumping between two trees in the jungle."

Then he went back to painting, but while he had been talking to me, he had his brush in the water pot and he dipped it again in the water pot and he got too much thin paint, and when he put his brush up this time to change the purplish blob a little, four little streams of purplish paint ran down and stopped, and he stood back and looked at this for a moment, and I thought, "Oh, oh! Here we go—an explosion," and then he turned to me with a little sly grin and he said, "You know, this tagger's got legs."

Is this not the kind of stability whereof I speak? Frustration? Not here. But there might readily have been had not that teacher really prepared long and carefully for that single creative experience.

These are the kinds of experiences for learners we have the opportunity to create. These are the kinds of experiences learners must have if, later as adults, they are to assure our civilization a long period of cultural maturity, such as previously has not been achieved. These are the kinds of experiences learners must have if they are to challenge, to decry, the wanton destruction of the natural wonders and re-

sources that otherwise soon will be gone from us. These are the experiences our learners must have if they are to refrain from drunkenly replacing beauty with ugliness and ruin.

I can only be optimistic in believing that the forces of cultural advancement, moving us from adolescence to maturity as individuals and as a people, will overcome the forces of cultural decay that seek to destroy us before we are full-grown. As never before, we are privileged to see three sweeping cultural phases side by side in a single era, capable of being spanned by a single person in a single lifetime. Future generations may so well close the cultural gaps that our unique experience in this regard in embracing three cultural epochs in a single lifetime, may never again be realized. Cultural unification may well be the most significant factor in assuring a creative adulthood for these generations and a prolonged maturity for American society.

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Report of the Art Supervisors Committee

The members of the groups, under the leadership of Mr. Archie Wedemeyer and Mr. Ray Miller, concerned themselves with discussion of problems which they considered of major importance at this time. Individual solutions to many problem areas were shared. There was the feeling of the group generally that it would be most valuable if the NAEA could make appropriate statements and produce material which would provide backing and indicate new directions for art educators in the field who must meet these problems.

Following is a general statement of the areas of concern of the group.

A. Supervision.

1. Limited art personnel on elementary level and time allotment.
2. Class size, counseling, required subjects and competition of other electives and credit on the secondary level.
3. Growing pressure for budget cuts.
4. Need for more attention to quality of teaching on secondary level.
5. New art room planning.
6. Curriculum planning for sequential growth.
7. Interpretation of the art program to the public and public relations generally.

B. Art Teachers.

1. Teaching quality.
 2. In-service training.
 3. Better training for upper grade teaching.
 4. Large turnover.
 5. Recruitment.
- ### C. Classroom Teachers.
1. Courses in art.
 2. In-service training
 3. Spreading art personnel too thin for effectiveness.

D. Articulation and sequential art program through individual schools and from kindergarten through grade 12 in the school system.

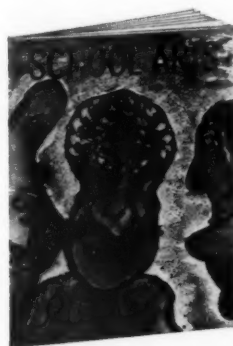
E. Re-evaluation of the goals and practices of the art program in terms of the needs of our children in our schools.

There was a report of the committee on "New Directions in Junior High Art Education" in the form of a research project carried on over the two-year period since the meeting of the last convention in Cleveland. A copy of this report may be obtained by writing Miss Helen C. Rose, Supervisor of Art Education, 407 North 12th Street, Richmond, Virginia. A continuing committee was set up to extend the work through the 12th grade with various committee members assuming responsibility for specific areas of concern.

Respectfully submitted,
HELEN CYNTHIA ROSE, Chairman

PLEASE NOTE:

THIS IS LAST ISSUE OF THE JOURNAL TO BE MAILED TO MEMBERS WHO HAVE NOT RE-NEWED THEIR MEMBERSHIP FOR 1957-58.



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BOOK AND FILM REVIEWS

Puppets and Plays—A Creative Approach by Marjorie Batchelder and Virginia Lee Comer. Harper and Bros., New York, 1956.

Puppetry offers so many attractions to the teacher one wonders why so little of it is done in the schools. How else can the abilities of so many people be combined into one project? No one need be deprived of a contribution to a puppet play—there is no room for prima donnas or hurt feelings. And what else is more fun both to do and to watch?

Perhaps what is needed is more help for the teacher who is willing to experiment. Unfortunately so many books on marionettes and puppets seem bewilderingly complicated with their directions for the use of specific materials, a number of which often seem completely unfamiliar to the novice. By this time the easiest way out seems to forget the whole thing and

have that sixth grade do clay modeling or painting instead. Another solution sought by those who are more determined is to copy the instructions in the book down to the last detail and present them to the class with a "this is how we do it" attitude.

Fortunately, this is a book which emphasizes an imaginative, creative approach to puppetry, although the authors want it understood that "'creative' is not a synonym for 'chaotic' as many believe." They stress the fact that puppets can be made of a variety of materials that can be adapted to the class and the situation. This "creative approach" does not mean that the book does not give a number of specific tips on materials and how to use them, but it certainly avoids a stereotyped presentation. The authors also insist upon a more spontaneous and co-operative approach in planning the play.

If you are looking for a book to suggest a variety of ways to make puppets, with a large listing of sources for ideas for plays and ways of transforming these ideas into successful productions try this book.

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By **Italo L. de Francesco**

Director and Professor of Art Education

State Teachers College, Kutztown, Pennsylvania

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